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away and occasionally the imprint has vanished altogether. The titles appearing on the cover are by no means always an index to the contents. Misspellings are frequent, *c*, for example, having occasionally been put in place of *s* before *e* and *i*, or *s* in place of *c*. In one case two distinct editions of the same work have been bound under the title, "works, volumes I and II." In another case, two works by different authors were bound in one volume, the cover bearing the title of one and the date of the other. It brings home to us the inefficiency of catalogue-makers, to find in the public library at Valparaiso a large number of books in English and German indexed under the author's middle name, this having been taken, according to the Spanish usage, to be the father's, while the last was imagined to be the mother's name. Thus Whitney's works appear under Dwight, while Thackeray (generally written Tackeray) masquerades as Makepeace, and Emerson as Waldo. Cervantes is found both under *s* and *c*, owing to the pronunciation of *c* in those countries.

In Santiago de Chile there appears to be a chance of putting the organization of libraries on a modern basis. This is owing to the more advanced state of education in Chile, the progressiveness of her people, her greater wealth and her superior corps of teachers, many of whom are scientifically trained Germans. In the over-filled library of the City of Mexico, which is the worst-housed of all, the disorder seems very much in need of attention. It is quite impossible even to get at many of the books. There is a printed catalogue which seems fairly adequate, but the chief interest lies in the archival resources which are now being classified and are of incalculable value for the colonization and independence of the country.

Of all these libraries, however, a common criticism can be made; again and again the observer comes back to the irritating lifelessness in their administrations. Whether it be the imperturbable, happy-go-lucky jog-trot noticeable everywhere in Spanish-speaking countries, coupled with that ineradicable procrastination which shows itself when something ought to be done at once; or only the inevitable decay of time, which is affecting these libraries most, the result is bound to be the same. In either case, what little of value there is left

appears to be doomed to oblivion. To apply the words of the noted Jesuit scholar, Guido Drees, who has a most thorough knowledge of Spanish library methods, the libraries have by no means arrived at the end of their losses.² He means to say that just as books have disappeared in the past, so they will continue to disappear as long as careless cataloguers and irresponsible employees exercise their regime of confusion.

In addition to the shortcomings mentioned above, the funds of which the libraries dispose for new purchases are so limited that the necessary scholarly acquisitions cannot be made. Scholars whom I met in Chile informed me that they were compelled to purchase a working library out of their meager income, and that as to the public libraries, when occasional orders at last get filled, the interest in them has long died out. Research work on any other than a limited scale is therefore out of the question.

Though my search through Spanish American libraries was without reward, and though the hopes which I entertained of the presence of an occasional edition or manuscript were not realized, it was worth my while to have learned the true state of affairs. It would be rash to insist that there is no probability that any work of value will come to light, for there are many convents possessing libraries which no one has ever seen, and there are many unknown shelves in those which have been examined. In either case, no one knows what those places contain, but the chances are that no one will ever know.

RUDOLPH SCHWILL.

Yale University.

PAN Y TOROS. BREAD AND BULLS.

Pan y Toros, the well-known satire on Spanish life, fathered upon Jovellanos shortly after his death, is generally conceded to be a work of no mean literary value. It is not my intention to vindicate the work against the charges of defective style, etc., which Somoza,—overzealous for his hero,—insists upon as proof that *Pan y Toros*

² *Analecta Hymnica medii ævi*, Theil XVI (Span. Hymnen); Leipzig, 1894; Vorwort, p. 24.

cannot be the production of Jovellanos;¹ but rather to discuss the English translation, made and printed on His Majesty's ship *Caledonia*, off Toulon, 1813. As, however, the satire is not readily accessible to American students, some of the more striking passages will first be quoted, or summarized.

The satirist begins by relating how he beheld a Spain, weak and infantine, without population, without industry, without riches, without a patriotic spirit, and even without any knowledge of government: some fields waste and without cultivation: some men dirty and indolent: some people miserable and immersed in ruin: some citizens mere tenants of their city: and a constitution which might more properly be called an olla of all constitutions. He bemoans the lack of education: universities faithful depositories of the

preoccupations of centuries in which barbarism prevailed: learned doctors of the tenth century. The army, he continues, has a body of general officers sufficient to command all the armies of the world: a multitude of regiments which although deficient in men inured to the military fatigues of curling their hair . . . a navy supplied with expensive ships which, if it cannot go out of port for want of sailors, at least may supply the east with the largest and finest skins of rats. As for the ecclesiastical status of Spain, he beheld a metropolis with more churches than houses, more priests than laymen, more altars than kitchens. . . . Nay it is impossible to stir a step without meeting a brotherhood. . . . Through all quarters resound the squalling of eunuchs, the braying of chaunters, and the sacred jargon of the musicians entertaining devout souls with spiritual songs, hymns and airs of so serious a composition, and ideas so elevated that even without understanding them nobody can refrain from laughing. There is no corner but is covered with advertisements of *nonenarios* in which they never fail to give accounts of miracles as credible as the metamorphoses of Ovid.

Then follow strictures upon the Spanish national sport, of which the following passage may serve as an example (pp. 90 ff.):

"I well know your merit, and in this august amphitheatre, where alone the Spanish people celebrate their assemblies, I behold your exquisite taste; your delicate sensibility. Bull feasts are the links of our society,—the food of our patriotism—the seminaries of our political manners. These feasts which characterize us amongst all the nations of the earth, embrace as many agreeable objects, as it is possible to desire—they temper our excessive parsimony—enlighten our tender understandings—sweeten our humane inclinations—divert our laborious application, and prepare us for generous and magnanimous actions. The arts and sciences combine to render them perfect, and they assist materially in improving the arts and sciences; they procure (even for the lower order) the blessings of ease and diversion, and prevent the evils of toil and labour; they encourage hospitals, which (to the honour of modern nations be it related) they not only supply with medicines for the relief of the sick, but also with sick for the consumption of the medicines, which are the two indispensable requisites to their prosperity; they mortify the body with fatigue and patience under (p. 91) inconvenience, and fortify the mind by the most dreadful and tragic scenes.

If the elegant Greeks invented tragedy, to eradicate from the soul the ignoble passion of fear and terror; the

¹Cf. Julio Somoza de Montsoriú, *Las amarguras de Jovellanos*, Gijón, 1899, pp. 33–35.

To Somoza's bibliography of *Pan y Toros*, contained in his *Inventario de un Jovellamista*, Madrid, 1901, pp. 73–74, ought to be added: (i) the German translation: *Brot und Stiergefechte | Ein | Beitrag zu einer Schilderung Spaniens | am Schlusse des 18. Jahrhunderts. | . . . übersetzt | von | C. F. Mooyer, | . . . Minden, 1834, 8°*. Mooyer (p. 4) gives the Spanish title as follows: *Pan y Toros: Oracion que en defensa del estado floreciente de la España, dijo por los años de 1796 en la plaza de Toros de Madrid*, Don Gaspar Melchor de Jovellanos. This is presumably the title in the text which he used; Madrid, 1820, printed by Frau Donna Rosa Sanz, Badstrasse. He furthermore cites (ii) an edition published in Valencia, 1820, by Domingo y Mompez, 4° (not in Somoza), and finally (iii) an edition published in Paris, 1826, in-16. To be mentioned also is (iv) a copy in the Ticknor Library, without date or place.

Of the rare first edition (12°) I possess a copy; a copy of the second edition (Cadiz, 1812, 4°), which I formerly had, now belongs to M. Morel-Fatio. The title-page of the first edition is: *Pan y Toros. | Oracion apológica, que en defensa del | estado floreciente de España en el | reinado de Carlos IV, | dixo | en la Plaza de Toros de Madrid, | D. G. M. de Jovellanos. | Madrid. | Por don Santiago Fernandez, | Año de 1812. |* On page 3 is the *Introducción*. *El nombre de D. G. M. de Jovellanos. . . .* The little book, or pamphlet, ends on page 32. The Cadiz edition, —M. Morel-Fatio has kindly refreshed my memory in the matter—on the title-page as in the introduction, has the name of Jovellanos in full: *D. Gaspar Melchor de Jovellanos*, from which fact it may be inferred that the English version (cf. later) was made after this second edition, —although strangely enough the English translation omits *Melchor* altogether.

polished Spaniards have invented the bull-feasts, where deeds are realized more horrid than even the Greeks have feigned."

Turning now to the English translation the first point to be noted is that it is extremely rare; only two copies are known to exist; the one in the Biblioteca Nacional at Madrid and the other in the British Museum Library. The volume is a substantial, exceedingly well printed in-quarto of ninety-six pages, and the wonder is how such an excellent piece of work could be executed on a man-of-war, almost a century ago. The first title-page reads: *The | tribunal | of the Inquisition: | and | Bread and bulls. |* The second reads: *The | Speech | of | Doctor D. Antonio Joseph Ruiz de Padron, | Deputy to the Cortes, from the Canary Islands, | spoken in the sitting of January 18th, 1813, | relative to the Inquisition. | Bread and Bulls, | An apologetical Oration, | on the flourishing state of Spain, in the | reign of King Charles IV. | Delivered | in the plaza de Toros, Madrid. | By Don Gaspar de Jovellanos. | Mediterranean. | Printed on board his Majesty's ship Caledonian, off Toulon. | 1813. |*²

The dedication shows under what circumstances the translation was undertaken:

"To Vice-Admiral Sir Edward Pellew, Bart. Commander in Chief in the Mediterranean. Sir. The public curiosity has been much excited by the two Pamphlets, of which we have now the honour to present a translation, made at your request. We are much flattered by this mark of your favorable opinion.

The extraordinary change in the national opinions of the Spaniards, which has led to the abolition of the Inquisition, offers considerations of the highest interest to those of our countrymen who look forward to a permanent alliance between the two nations.

The novelty of literary freedom has encouraged the discussion of many topics of political importance, hitherto interdicted by the Spanish legislature; and the people, impatient for the knowledge so unwisely withheld from them for ages, are now rapidly acquiring that liberality of opinion which will teach them their best interests, and attaching them more firmly to the alliance of England, will entirely dispel that distrust which has so much embarrassed our exertions in their favour.

Among those to whom the direction of this aid has been

² Ruiz de Padron's (1757-1823) oration is his well-known attack upon the Inquisition, and political institutions,—and especially upon "the most infamous and voluptuous favorite" Godoy,—delivered in the Cortes at Cadiz.

entrusted, no one is more zealously devoted to the cause of Spain, than yourself, and we flatter ourselves, the circulation of this translation among those who are yet strangers to the language of the original may facilitate the removal of prejudice and error. We have the honour to be, Sir, your most faithful and obedient Servants: Orlando Felix, Henry Elton, Alexander Francis Elphinstone, William Pearson Smith, Algernon Percy, John Brickenden Frowd, Robert Turtliff Dyer. His Majesty's ship Caledonia, off Toulon, June 1, 1813."

The Admiral Pellew in question is the famous Viscount Exmouth. As the translation was made at his request, the following passage³ from his life is interesting:

"Competent masters were provided for the young gentlemen of the Caledonia, who were assembled every day in The Admiral's forecabin and kept closely at their studies; the admiral himself often (p. 272) visiting them, and interesting himself in their progress. The French and Spanish interpreters instructed them in these languages."

Two at least of the young translators achieved some fame later in life. Of Orlando Felix there exists a work on the well-known Egyptian dynasty.⁴ To Algernon Percy, Duke of Northumberland, Arabists are grateful for assistance given to Lane, in the publication of his *Lexicography*; he was himself a linguist of considerable proficiency. The Rev. Maxwell M. Ben-Oliel⁵ makes the following comment upon the period of Percy's life which embraces the year 1813:

"The ten years he devoted in his youth to the service of his country on the wide seas had taught him the higher pleasure of hard labour; and he consecrated his leisure, his influence, and his wealth

³ Edward Osler: *The Life of Admiral Viscount Exmouth*, London, 1835, pp. 271 ff. No mention of *Pan y Toros* is made by Osler.

⁴ *Note sopra le dinastie de' Faroni con Gerogifici raccolti in Egitto nel 1828.* Opera del Maggiore Orlando Felix inglese tradotta da Federigo Torri edita da suo Fratello Stefano . . . Firenze, 1830. Was this work ever published in English? If so, I have not succeeded in finding any trace of it. As Federigo Torri knew Felix in Egypt, it is possible that the "opera" which he translated was in manuscript.

⁵ *A sermon on the death of the most noble, Algernon Percy, Duke of Northumberland, K. G. Preached on Sunday morning, February 26th, 1865, at the Brompton Episcopal Chapel, Montpelier Square, London, S. W.* By the Rev. Maxwell M. Ben-Oliel, . . . London, 1865, pp. 9 ff.

to the general good of the nation. His proficiency as a linguist, especially in Oriental tongues, proves his claim to the character of a working student."

That the young men who translated *Pan y Toros* were serious, no one could deny. At the same time one cannot refrain from suspecting that the whole undertaking was but a task-work, assigned to them by Viscount Exmouth,—an exercise in translating Spanish into English! Their blind zeal is made very manifest in the pompous introduction,—the circulation, for instance, of their translation, "may facilitate the removal of prejudice and error." Admiral Pellew was too familiar with the world to believe that,—but, being interested in their education, he sought to quicken their zeal for Spanish, by making them feel that they were moving mountains. The wind which blew this straw was, therefore,—if it may come within the scope of a literary history of the period, as Spanish influence upon England,—simply the political interest which England took in Spain, which it will be recalled, was as important a factor in the Spanish and English literary relations during the Romantic period, as the lectures and writings of the German Romanticists on the literature of the Peninsula.

MILTON A. BUCHANAN.

University of Chicago.

MAURICE HEWLETT ON TUSCAN LITERATURE.

I.

Earthwork out of Tuscany: being Impressions and Translations of MAURICE HEWLETT. . . New York: The Macmillan Company, 1902. (First edition: London, J. M. Dent & Co., 1895.)

A Masque of dead Florentines: wherein some of Death's Choicest Pieces and the Great Game that he plays therewith are fruitfully set forth by MAURICE HEWLETT. . . London: J. M. Dent & Co., 1895. (Reprinted in the *Bibelot*: vol. x, nos. 1 and 2.)

Little Novels of Italy. New York: The Mac-

millan Company, 1901. (First edition: London, Macmillan & Co., 1899.)

The Road in Tuscany: a Commentary by MAURICE HEWLETT. New York: The Macmillan Company, 1904.

Mr. Hewlett's criticisms of Tuscan literature are well worth the careful consideration of every student of Italian literature.

In the first place, Mr. Hewlett knows Tuscan literature thoroughly, and knows it not as a black and white affair of modern books, but as the necessary flowering of the intelligence and the emotion of the centuries in which it was produced. Of the literature itself, Mr. Hewlett seems to know the entire corpus, writers minor as well as major, from the poets of the *Dolce Stil Nuovo* to Giovanni Chiabrera. Mr. Hewlett's knowledge of the histories of the cities of Tuscany is accurate and minute. He knows intimately the chroniclers and historians of all periods, from the Villani to the historiographers of the Grand Dukes. He has mastered the intricate stories of family feuds, of the rise and fall of local tyrants; he has sifted the endless legends of local saints; he has studied very carefully the manner of life of the "staple," the common people. He is well acquainted with Tuscan architecture, sculpture, and painting. Tuscany itself, the country—the mountains, the valleys, the plains, the rivers, the living people—he knows from intimate travelling.

In the second place, Mr. Hewlett is himself a creative literary artist, and peculiar interest therefore attaches to his criticism of earlier creative artists. The creator turned critic is quite certain to be prejudiced and unorthodox, but the keenness of his sympathy with those whom he finds kindred in spirit more than atones for his misjudgment of those unlike him, and his criticism is certain to be seasoned with a piquant and vivifying individuality not to be found in the unimpassioned verdicts of the layman.

The books in which Mr. Hewlett's criticisms of Tuscan literature appear are those listed above.

Earthwork out of Tuscany consists of a series of studies of the Tuscan spirit in its several manifestations: in art, in literature, in religion, in conduct. These studies vary in form: some are little more than extracts from a traveller's note-